

Coverage of Global Problems in the Work of the “Solemn Rook”

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Abstract:

Coverage of global problems is analyzed in the film "The Lonely Boat" by the famous writer and playwright Erkin Azam.

Keywords:

global problem, drama, cinematography, "Lonely Boat", Grandpa Arol, water problem, art.

When the spirit of new times entered dramaturgy, many works on historical-heroic, historical-philosophical, enlightenment-historical and modern themes were created. The theme of love for a free and free homeland became a leading idea, and the main goal was to show the national image of Uzbeks through a person of opinion.

From its very first steps, Uzbek dramaturgy of the period of independence was mobilized to clearly define its huge socio-political, ideological and educational-ethical position, its presence in the expression of global problems, its perception of social reality. Including:

- Uniting members of society around the ideas of national independence by fostering a high sense that Uzbekistan is one homeland; teaching the right lessons from the distant past by creating images of great scientists, great empire builders, famous generals, and intellectuals who were victims of repression;
- a strong impact on the heart and mind of the reader (viewer);
- the restoration of historical memory and identity;
- fostering religious tolerance, trust, and faith;
- combat destructive ideas such as drug addiction, betrayal, and sabotage, and promote constructive ideas;
- to create images of contemporaries, ensuring the territorial integrity of our country and the inviolability of its borders, showing particular courage in building;
- show the complexity of the period of transition to a market economy, liberalization of the economy and the phasing of reforms.

Therefore, the Uzbek dramaturgy and theatrical art based on the literary and historical heritage and ancient values have not only aesthetic impact on the heart and mind of the audience, but also the renewal of social thinking, the rise of spirituality, i.e. culture, science, art, education. Striving to contribute to the development of education. Indeed, the form, style, content and essence of Uzbek dramaturgy of the independence period can be presented separately from the expression of the basic ideas of the ideology of national

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independence, such as national welfare, national peace, national well-being, human excellence. education, social cooperation, inter-ethnic harmony and religious tolerance.

The process of globalization, the aesthetic response to the problems of transition to a market economy, the poetic comprehension of them became clearly visible in the renewal of content, ideas, the image of characters, the character of actors. of all genres. Such changes and updates associated with the poetics of the genre are also evident in the drama genre and its genres. [1:125]

We can see the aforementioned updates in Erkin Azam's dramas "Lonesome Boat" and "Yakalab Off-Broadway," which touch on global issues.

The novel "Lonely Boat" by the famous writer and playwright Erkin Azam [2: 171-212] is a mosaic of forty-one excellent chapters and by its structural structure consists of an introduction, the main part and an ending. Even if the work is based on a global problem, such as the tragedy of the island in the recent past, it does not reflect reality. Nor does it pretend to be a pure documentary. Therefore, "The Lonely Boat" is important because it expresses the problem of nature and society.

Erkin Azam, who sought to move away from the usual form and content, seeking new ways to attract the reader (viewer), observes social and educational problems in this work with a poetic-romantic view. In order to bring a modern interpretation to the historical theme, he turns either to artistic expressive techniques typical of folklore and classical literature, or to social and philosophical interpretations. In particular, when defining the genre of the work in the style of "film narrative" it is indicated that the experiments of the "narrative" genre of folk art are creatively mastered.

The prologue of the work begins with the narrator's narration, similar to folk tales. Although "The Lonely Boat" has no folk heroes or real historical figures, its main idea is based on historical reality. The real causes of the island's tragedy are sought. Ideal standards of morality, charity, and faith are promoted. The narrative of the great and consistent Murid, entered as a short episode, is embedded in the content of the film, as in the tradition of classical literature, serves to reveal the spirit of Grandpa Arol as a deeply religious man. and heart, hoping for the great truth.

The image of the unknown rider supporting the grandfather of the island is also interpreted as a missing servant. For there are many mysteries in the universe and in our world. As much as one is interested in knowing these mysteries, one's omniscient mind is sometimes weak before these mysteries. The transfer of this situation to the father-child dialogue in the work vividly demonstrates the conflict of opinions:

Kalymbet: - Yes, yes! Hajj too? Father, do you think? Who will go to Hajj without you?! If you haven't done harm to anyone, if you haven't betrayed anyone, if you haven't seen anyone's rich life...

Grandpa Arol: - (melting). Honestly, I saw him a couple of times, son. My heart didn't beat, as if to say: who are you, if you dream of hajj. But I'll tell you a secret: sometimes I think I'm the same person! With intent...

Yes, you could pass the word to me...

Calimbet: - Whether I pass or not, it's settled now! I spoke instead of one...

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Grandpa Arol: - What? Instead of whom?! (Running away from the trouble, with both hands in front of him, biting). I'm not going! Have you thought of that, Calimbet! For it is a sin, a great sin! [2:195]

From the given speech dialogue (dialogue) in the fiction text, one can see that Grandpa Arol - a man of deep faith is not only recognizable by his characters, but also by the purity of his intentions, words and deeds is sharply different. In this sense, it is not without reason that Grandpa Arol's high aspirations to return the sea to its pristine state, as well as Erkin Azam's search for an answer to the problem of nature conservation in a religious context. In fact, the origin and composition of the living universe is water, and life on earth is inconceivable without water.

So, at the time of writing Erkin Azam's script - that the great water is God's goodness, he had become familiar with Islamic precepts about not wasting or polluting it, and he tried to absorb as much as possible in the symbols of the muhaddis' narrative. Grandpa Arol's desire to stay away from oppressive people, adorning his life with beautiful human qualities, and his sincere belief that there is much wisdom in impartiality of intent, may indicate that he is an idol of faith and a man of heartfelt worship.

The drama "The Lonely Boat" was elevated to the status of a call to faith, a plea and a warning to the materialistic people of the global world. The vitality, truthfulness, and efficacy of the work increased because man's spiritual strength was sought in his faith, which comes from his inner certainty, and this conclusion he instilled in the images of Grandpa Arol and his disciples.

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